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Our Competitions.



OUR offer of a prize for a suitable hymn for use on the first Sunday of the 20th century has not inspired our poetical friends. The hymns sent in, after being carefully read by more than one of our adjudicators, were pronounced not up to the standard, so we have reluctantly to withhold the prize.

OUR NEXT COMPETITION.

We offer a prize of fifteen shillings for the best setting of the hymn which will be found on page 182. It is intended for inclusion in a set of Prize Anniversary hymns and tunes, to be published early in the New Year. This information will give composers some idea of what we require. The following are the conditions :—

1. MSS. must be sent to the Editor at "Bryntirion," Grimston Avenue, Folkestone, on or before December 31st.
2. Each MS. must be marked with a *nom-de-plume*, and must be accompanied by a sealed envelope containing the name and address of the writer.
3. Unsuccessful MSS. will be returned if stamped addressed envelopes are sent us for that purpose.
4. We reserve the right to withhold the prize should we consider there is no MS. of sufficient merit or suitability.
5. Our decision in all matters relating to the competition shall be final.

We would draw the attention of our readers to the announcement made by our publisher on page 188 in reference to prizes and rewards offered in

connection with the increased circulation of the JOURNAL. An opportunity thus offers itself to our many patrons throughout the country to help us in making the JOURNAL more widely known. We have frequently been greatly encouraged by the practical sympathy shown towards us in the past. We therefore venture to hope that the announcement to which we call attention will elicit a large and ready response.

Many choirs during this year have adopted the JOURNAL, especially for the purpose of forming by degrees a choir library of anthems, etc. This idea ought to spread. The anthems will be supplied in O.N. or Sol-fa, as may be ordered. Special terms for quantities will be given on application. Will choirmasters kindly bring the matter before the notice of their singers? If so, our prospects for 1900 would be considerably brightened.

We must heartily congratulate the Ipswich Nonconformist Choir Union upon their success in the Henniker Competition at Bury St. Edmunds. We understand these competitions are open to the whole county. In the choral competition, the test piece being "With drooping wings" (Purcell), the first prize was awarded to the Ipswich N.C.U. In the unaccompanied quartette contest, too, the Ipswich N.C.U. party gained the first prize. Great credit is due to Mr. J. Hayward, the able conductor, and to his painstaking singers for these excellent results.

Owing to pressure on our space this month, some reports are held over, and others very much shortened.

Passing Notes.



THE old battle about consecutive fifths and octaves is raging again. One gentleman, a Mus. Bac., says he knows of three University examiners whose opinions on the matter of allowing or not allowing these intervals are widely divergent. "Dr. X. distinctly objects, and as distinctly blue-pencils all successions of fifths or eighths coming on consecutive accents, even though there be an entirely different harmony between. Dr. Y. emphatically stated to me that such reasoning was utterly absurd. Dr. Z., however, told me that he saw not the slightest objection to fifths or eighths on consecutive beats, and between *any* two voices, always provided that the movement were in contrary motion." It is the old case of doctors differing, and where doctors differ, how shall a plain man decide? I am not going to try. Let me quote a little story instead, premising that I take it from that highly respectable journal, the *Lute*. A musical gentleman, who had married a "tender wife," found himself after six years of wedded life a widower, with five children on his hands. He married again, and in course of time five more hostages to fortune were the result. "Consecutive fifths, my dear boy," he would say to his friends as he gave them a dig in the ribs. Time went on and three more arrows were added to the gentleman's quiver. Then a malicious friend gave *him* a dig in the ribs, observing at the same time, "Consecutive octaves, I believe, dear boy." Our contemporary heads this little story, "Morals for Musicians," but I am still trying to find where the moral comes in. For my own part, I do not believe the working musician ever lived who was able to afford the luxury of a baker's dozen of babies.

That was an amusing lecture which Sir Walter Parratt delivered the other day on the subject of "Programme Music." The pictorial composer, as Sir Walter puts it, uses a very small paint-box with a very few colours. Word-painting is emphatically his *forte*. Does he wish to suggest height? he writes far away up in the treble range. Is he furnishing a setting of "He hath put down the mighty from their seats"? he runs down the scale as far as the syllables will allow. Is he dealing with "When Thou hadst overcome the sharpness of death"? he selects the word "sharpness" for special prominence with some excruciating chord. This is the pictorial composer. With the pictorial organist people who go much about the churches are but too well acquainted. I read a suggestive story of an organ-blower the other day. The old organist had come back to his former post for a Sunday. "Well, John," said he to the veteran air-pumper, "how are things going here?" "Werry bad, sir, werry bad," was the reply. "Why, when you worked this 'ere horgin it used to be quite a treat when the Psalms

was on and you comes to one of them there verses about 'and the thunder roared,' or that one about 'and the Lord awakened out orf 'is sleep like a giant refreshed with wine,' or that larst psalm on the larst day of the month with 'let everybody praise the Lord'—lor', didn't I just 'ave to go it then! But now I can just sit down easy like, and give a 'arf stroke now and agin; none o' your full strokes as I used to 'ave to make when you was 'ere. There ain't much pleasure in the service now, sir." That blower evidently liked a sweat, therein being a phenomenon among blowers. But how could he have better announced to us that his old organist was one of the pictorial order?

Mr. Ruskin once scandalised Sir Charles Hallé by declaring that he preferred "Home, Sweet Home" to the finest of Beethoven's sonatas. After the same manner will Mr. Andrew Lang give umbrage to the admirers of Wagner and Chopin. For Mr. Lang to try to batter himself into admiring these masters would, he frankly confesses, be "insanely absurd." They say nothing to him, while "Bonnie Dundee" or "Will ye no come back again?" says a world of delightful things. This is Sir Walter Scott over again. He used to go to sleep when they gave him what he called "abstruse harmonies," but strike up a jig or a stave of a Scots song, and he was all ear at once. Musical people must extend their sympathy to such unfortunates. They are in the same sad position as Charles Lamb, who deplored his want of a musical ear in one of his most charming essays. And yet, of course, an ear for music does not necessarily imply a lack of taste for music. Lamb declared that he had been practising "God save the King" all his life, whistling and humming it over to himself in solitary corners, and still had not arrived "within many quavers of it." But Lamb liked to hear good music as well as anybody. Vincent Novello was one of his most intimate friends, and "Elia" often went to his house to hear him play and his daughter sing. And then there was Coleridge. "I have," said he, "no ear whatever. I could not sing an air to save my life. But I have the intensest delight in music, and can detect good from bad." That was the saving quality. If a man likes music we may well overlook his lack of the musical ear.

Every organist in the country, and indeed every fair-minded person, will sympathise with the terms of the circular which an influential body of musicians has drawn up and sent to the Deans and Chapters of the English cathedrals. The cathedral organist, as is well known, has hitherto practically held his position for life. This has probably in some cases proved a not altogether satisfactory arrangement; and the new regulations at St. Paul's and Canterbury Cathedrals provide that he shall hold his post only during good behaviour and com-



petence. That is only reasonable. It appears, however, that in several cathedrals an attempt has been made to deprive the organist of his position, making him merely a sort of outside assistant, liable to dismissal at three months' notice. It is against this arrangement that the circular memorialists protest. They point out very sensibly that to put an organist at the mercy of the Dean, who might conceivably enough have a relative or a friend whom he wished to instal as organist, would be monstrously unfair; and they plead that the organist of every cathedral in the country should be allowed to hold his appointment so long as he maintains his character and his competence. Every organist in the country will, as I have said, sympathise with the terms of this proposal. But every organist will wish also to see the proposal applied, not to the cathedrals only, but to all the churches. If it is right—and it *is* right—that a cathedral organist should hold his appointment during competency and good behaviour, it is equally right that the same privilege should be enjoyed by the humblest parish church or chapel organist. At present, as unfortunately we all know, the organist is liable to lose his post for reasons which have nothing to do with either his competency or his conduct. That should not be. An organist ought to have all the privileges in his post that the parson has.

* *

An ingenious musician—his name is Knowles—

has conceived the happy idea of putting the rules of part-writing into rhyme. Mnemonic aids of this kind are, of course, familiar; but I am not aware that anybody has before dropped into poetry to tell the budding composer when he may do this and when he must not do that. Personally I have very great sympathy for the people who need memory helps, having still a vivid recollection of the time when, as a little fellow of six or seven, I was taught to distinguish the lines of the treble stave by telling myself that "Every good boy deserves favour." So may Mr. Knowles' rhymes be made useful to young folks—if, indeed, young folks are to be vexed about consecutives, and inversions, and discords, and resolutions, and what not. I will give you just one specimen, and it shall be about the troubled question of the mediant chord. Here it is:

"But may I write a common chord
Upon the mediant?
Well, Dr. Prout, *he* says you may,
Macfarren says you sha'n't."

This, you will see, is not poetry; it is more like the kind of thing that Mr. Silas Wegg of immortal memory might have written. But it is very good as a mnemonic, and if you have already learnt all the rules of harmony, and have them all in your head, you will still enjoy these rhymes of the ingenious Knowles. The book, I may add, is published by Messrs. Augener. J. CUTHBERT HADDEN.

The Student's Column.

We have arranged with an eminent musician of large experience and knowledge to take charge of this column. Questions (the envelope marked "Question") should be sent to the publisher at 29, Paternoster Row, London, E.C., by the 12th of each month if a reply is wanted in the following month's issue. Each question should be on a separate sheet of paper. The Editor of this department will also report upon any hymn-tune sent to the office, provided it is accompanied by postal order for 1s., together with stamps for return of M.S.; or for a fee of 2s. 6d. the tune will be carefully revised. Anthems, songs, organ or pianoforte music will be reported upon at the rate of 1s. per page, or revised at the rate of 2s. 6d. per page; an analysis of any piece, written on the copy sent for this purpose, may be had at the rate of 6d. per page, or a specially-written analysis supplied at from 5s. 6d. to 7s. 6d. according to length. Pianoforte music fingered, or organ music fingered and pedalled at the rate of 1s. per page, or 9d. per page if more than four pages.

41. COL CEMBALO.



HAVE observed this word at the end of the first movement of Hummel's Trio in E Flat, Op. 12, and am not clear as to its meaning. Does it mean with the cembalo, and if so, what is the meaning of cembalo?—C.C.

Your conjecture is correct. Cembalo is short for clavicembalo, one of the precursors of the pianoforte, an instrument of triangular shape (from which is derived the shape of our modern grand pianoforte), and possessing separate strings for each note. Some of the older classical masters have retained the word and applied it to the cembalo's successor. Thus *col cembalo* has come to mean, "with the piano," and is generally used, as in your Hummel Trio, as a direction to the other players in chamber or orchestral music to keep with the pianoforte while that instrument executes a cadenza or an *ad libitum* passage.

42. THE INVENTOR OF THE ORGAN PEDAL.

Is it certain who invented the organ pedal, and is the exact date known?—AMATEUR ORGANIST.

We fear both of your questions must be answered in the negative. The invention has been claimed for Faber, who built the organ for the cathedral at Halberstadt about the middle of the fourteenth century; for Albert van Os, who erected the organ in St. Nicholas Church, Utrecht, in 1120; for Traxdorff, who made an organ for St. Sebald's, Nuremberg, in 1468; and for Bernhard, who was organist at St. Mark's, Venice, from 1445 to 1459. But the pedals to Faber's organ were not applied when the instrument was built, but were added by Kleng, in 1495, while Bernhard probably only introduced the pedal into Italy. Dr. Riemann says it was known in Germany about 1325. The first pedal stop is supposed to have formed part of an organ in a church at Beeskow, near Frankfort-on-the-Oder, which organ was erected in 1418.

Notes and Echoes from the North of England.

AT the Frizinghall Congregational Church, Bradford, on November 5th, special musical services were held in connection with the opening of the new organ. Mr. Gordon L. Salt (one of Bradford's many capable amateur musicians, and a grandson of the deservedly-honoured Sir Titus Salt, Bart.) was the organist morning and evening. In the afternoon the Bradford Salem Congregational Choir gave an interesting musical service, when Mr. J. Padget Priestley undertook the duties of organist. On the Wednesday following an organ recital was given by Mr. J. W. Fitton, Mus. Bac., F.R.C.O.

The good people at Oxford Place Chapel, Leeds, have instituted a capital series of Saturday evening concerts. On November 4th the programme, among other selections, included Mendelssohn's Concerto for violin and orchestra. Mr. Irwin Sawdon conducted. The vocalists were Miss Stansfeld and Mr. Armstrong. An address by the Rev. Samuel Chadwick (minister) was by no means the least instructive feature of the gathering.

The annual report of the work done by the Leeds Lady Lane Mission (U.M.F.C.)—an agency intended to ameliorate life in city slumdom—shows what real good may be done in this direction if only common-sense methods are adopted. Open-air concerts are held during the summer evenings in

some of the very worst-reputed courts in the city. There is no sermonising, no collection, no invitation to attend chapel; nor is the music too extreme or high-class. To quote the report:—"In the very heart of what is known as the 'insanitary area,' and although the large crowd is purely typical of the neighbourhood, there is no unseemliness whatever; indeed, the utmost respect is paid throughout, and the singing applauded unstintingly."

The Yorkshire Choral Competitions, held annually at York, will take place in May—1st to 3rd. The junior competitions predominate, there being seven classes for children, six vocal and one instrumental (violin). Sight-reading tests are to be taken by both juniors and seniors. It is a pity that these commendable sight-tests cannot be made compulsory in the case of choirs. The time has come when all competition promoters worthy the name must consider this all-important question of choral sight-singing. How many prize choirs could give a correct rendering of a hymn-tune at first sight? To say that "sight-tests are of no interest to listeners" is to misjudge the real aims and purposes of these competitions—is altogether beside the question.

Sir Arthur Sullivan has written Alderman Spark, of Leeds, asking to be released from the conductorship of the Musical Festival. Sir Arthur has held the position since 1880.

For Prize Competition.

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Great are the truths and precious
Which it to man makes known;
It tells how Christ, to save us,
Came down from heaven's high throne,
That by His intercession
We might be brought to God,
And all our past transgression
Be cancelled with His blood.

Great was the love of Jesus
Which led Him thus to die;
Priceless the blood which frees us,
And brings salvation nigh!
How good was God our Father,
Who loved and loves us still,
To give to us the Bible,
Where He makes known His will.

Radiant with heavenly glory
Beams every sacred line;
From age to age in story
Bright shall they ever shine;
Then may we ne'er despise it,
To whom this Book is given,
But learning much to prize it,
Make it our guide to heaven.

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O GENTLE WIND

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THE MUSIC COMPOSED BY

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Moderato.

SOPRANO. *p* O gen - tle wind 'tis thus she sings, That blow - est to the west; . . Oh, *p*

ALTO. *p* O gen - tle wind 'tis thus she sings, That blow - est to the west; Oh, *p*

TENOR. *p* O gen - tle wind 'tis thus she sings, That blow - est to the west; . . Oh, *p*

BASS. *p* O gen - tle wind 'tis thus she sings, That blow - est to the west; . . Oh, *p*

PIANO. *Moderato.* *p* *p*

$\text{♩} = 84.$

cres.

couldst thou waft me on thy wings, To the land that I love best. How swift - ly o'er the ocean's foam, Like a

cres.

couldst thou waft me on thy wings, To the land that I love best. How swift - ly o'er the ocean's foam, Like a

cres.

couldst thou waft me on thy wings, To the land that I love best. How swift - ly o'er the ocean's foam, Like a

cres.

couldst thou waft me on thy wings, To the land that I love best. How swift - ly o'er the ocean's foam, Like a

cres.



O GENTLE WIND.

Più animato.

sea - bird I would sail; And lead my lov'd one blithe - ly home, To

sea - bird I would sail; And lead my lov'd one blithe - ly home, To

sea - bird I would sail; And lead my lov'd one blithe - ly home, To

marcato

sea - bird I would sail; And lead my lov'd one blithe - ly home, To

Più animato.

marcato il basso.

rall.

Tempo lmo.

plea - sant Tev - iot - dale, O gen - tle wind . . That

plea - sant Tev - iot - dale, to Tev - iot - dale, O gen - tle wind, O gen - tle wind That

plea - sant Tev - iot - dale, to Tev - iot - dale, O gen - tle wind, O gen - tle wind That

plea - sant Tev - iot - dale, O gen - tle wind, . . That

Tempo lmo.

rall.

sempre stac.

rall. legato.

blow - est to the west; . . Oh, couldst thou waft me on thy wings, To the land that I love best, to the

blow - est to the west; . . Oh, couldst thou waft me on thy wings, To the land that I love best, to the

blow - est to the west; . . Oh, couldst thou waft me on thy wings, To the land that I love best, to the

blow - est to the west; . . Oh, couldst thou waft me on thy wings, To the land that I love best, to the

sempre stac.

rall. legato.

blow - est to the west; . . Oh, couldst thou waft me on thy wings, To the land that I love best, to the

sempre stac.

rall. legato.

blow - est to the west; . . Oh, couldst thou waft me on thy wings, To the land that I love best, to the

sempre stac.

rall. legato.

blow - est to the west; . . Oh, couldst thou waft me on thy wings, To the land that I love best, to the

O GENTLE WIND.

a tempo.
land that I love best. Oh, that I were where blue bells grow, On
land that I love best. Oh, that I were where blue bells grow, On
land that I love best. Oh, that I were where blue bells grow, On
land that I love best. Oh, that I were where blue bells grow, On

p a tempo.

p
Roxburgh's fern-y lea! . . . Where gowans glint and cornflow'rs blow, Be - neath the trysting tree, Where
Rox - burgh's fern - y lea! Where gow - ans glint and cornflow'rs blow, Beneath the trysting tree, Where
Roxburgh's fern-y lea! . . . Where gow - ans glint and cornflow'rs blow, Be - neath the trysting tree, Where
Roxburgh's fern-y lea! . . . Where gow - ans glint and cornflow'rs blow, Be - neath the trysting tree, Where

cres.

Più animato.
blooms the bark up - on the hill, And the wild rose down the vale ; And the prim - rose peeps by
blooms the bark up - on the hill, And the wild rose down the vale ; And the prim - rose peeps by
blooms the bark up - on the hill, And the wild rose down the vale ; And the prim - rose peeps by
blooms the bark up - on the hill, And the wild rose down the vale ; And the prim - rose peeps by

marcato.
Più animato.
marcato il basso.

O GENTLE WIND.

ev - 'ry rill, In plea - sant Tev - iot - dale. *rall.*

ev - 'ry rill, In plea - sant Tev - iot - dale, in Tev - iot - dale. *rall.*

ev - ry rill, In plea - sant Tev - iot - dale, in Tev - iot - dale. *rall.*

ev - 'ry rill, In plea - sant Tev - iot - dale. *rall.*

a tempo.
p O gen - tle wind . . That blow - est to the west ; . . Oh, couldst thou waft me on thy wings, To the *sempre stac.*

a tempo.
p O gentle wind, O gentle wind That blowest to the west ; . . Oh, couldst thou waft me on thy wings, To the *sempre stac.*

a tempo.
p O gentle wind, O gentle wind That blowest to the west ; . . Oh, couldst thou waft me on thy wings, To the *sempre stac.*

a tempo.
p O gen - tle wind . . That blowest to the west ; . . Oh, couldst thou waft me on thy wings, To the *sempre stac.*

rall. legato.
land that I love best, to the land that I love best.

rall. legato.
land that I love best, to the land that I love best.

rall. legato.
land that I love best, to the land that I love best.

rall. legato.
land that I love best, to the land that I love best.

rall. legato.
land that I love best, to the land that I love best.

O GENTLE WIND.

a tempo. *p*

Oh, that I were where Chev - iot fells, Rise o'er the up - land grey; . . . Where

a tempo. *p*

Oh, that I were where Chev - iot fells, Rise o'er the up - land grey; Where

a tempo. *p*

Oh, that I . . . were where Chev - iot fells, Rise o'er the up - land grey; . . . Where

a tempo. *p*

Oh, that I were where Chev - iot fells, Rise o'er the up - land grey; . . . Where

p a tempo. *p*

cres.

moors are bright with heather bells, And broom waves o'er each brae, Where larks are sing - ing in the sky, And

cres.

moors are bright with heather bells, And broom waves o'er each brae, Where larks are sing - ing in the sky, And

cres.

moors are bright with heather bells, And broom waves o'er each brae, Where larks are sing - ing in the sky, And

cres.

moors are bright with heather bells, And broom waves o'er each brae, Where larks are sing - ing in the sky, And

cres.

Più animato. *mp*

milk-maids o'er the pail; And shep - herd swains pipe mer - ri - ly, In

mp

milk-maids o'er the pail; And shep - herd swains pipe mer - ri - ly, In

mp

milk-maids o'er the pail; And shep - herd swains pipe mer - ri - ly, In

marcato.

milk-maids o'er the pail; And shep - herd swains pipe mer - ri - ly, In

Più animato.

marcato il bassi.

O GENTLE WIND.

rall. *a tempo.*

plea - sant Tev - iot - dale. O gen - tle wind . . . That

plea - sant Tev - iot - dale, in Tev - iot - dale. O gentle wind, O gentle wind That

plea - sant Tev - iot - dale, in Tev - iot - dale. O gentle wind, O gentle wind That

plea - sant Tev - iot - dale. O gen - tle wind . . . That

rall. *a tempo.*

blow - est to the west; . . . Oh, couldst thou waft me on thy wings, To the

blow - est to the west; . . . Oh, couldst thou waft me on thy wings, To the

blow - est to the west; . . . Oh, couldst thou waft me on thy wings, To the

blow - est to the west; . . . Oh, couldst thou waft me on thy wings, To the

f sempre stac.

land that I love best, to the land that I love best.

land that I love best, to the land that I love best.

land that I love best, to the land that I love best.

land that I love best, to the land that I love best.

f rall. legato.

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"MUSICAL JOURNAL," 29, Paternoster Row, London, E.C.



Hints on Voice and Choir Training.

By JOHN ADCOCK.

(Continued from page 171.)

HOW TO CONDUCT.



O conduct is, mainly, to direct the practice and performance of concerted music by marking the tempo, accents, and gradations of tone and speed with movements of the hand or baton. Every choirmaster should be able to conduct. To do so with efficiency and grace is by no means easy, but demands considerable study and experience, as well as natural aptitude. Attention to the technical part of conducting, as of playing or singing, must come first, and the emotional and expressive will follow spontaneously.

SENSE OF TIME.

Beating time with perfect regularity is really an act of the mind; there must be the natural faculty, as with a "straight eye" and a "good ear." But the gift of time (a much rarer gift than that of tune) may be improved by carefully directing its operations in the mechanical act of beating, and in the more simple and needful practice of counting time, both of which should be guided and tested by the ticking of a clock, the swinging of a pendulum or metronome, or by the steps in walking. One who is bent on self-improvement will find the means somehow or somewhere, and no helpful means, however humble, should be despised. The feeling for strict time is necessary to the due rendering and enjoyment of the music, for though good taste often departs from mathematical precision, all fluctuations, whether faster or slower, owe their effect entirely to their contrast with the general normal speed. To be able to beat time like clockwork is therefore of the first importance.

THE BATON.

The conductor's baton should be of white wood, about 16 inches long, and as light as possible. It must be held in the right hand nearly at the thicker end, no part of which should protrude. It should not be grasped in the palm of the hand, but held between the bent fingers and the end of the almost straightened thumb, pivoted by gentle pressure of the thumb and second finger, and steadied by the first joint of the slightly curved first finger, which, with the thumb, should always be upwards. When beating without a baton, as at a choir practice, use only the first finger.

GESTURES.

It would be folly to attempt to describe in detail the various movements which contribute to elegance, with distinctness of beat. No two men conduct alike; each is himself. All agree, however, that the action must not be in the arm alone, nor in the wrist alone, but in the two combined. The chief requirements are a flexible wrist and a loose arm; a firm, clear beat, without either angularity, stiffness, or superfluous flourish; the absence of

grimace or bodily contortion; and the avoidance of all fussiness and self-display. A humorous writer says: "If you want to be a popular conductor, take lessons in swimming and carpet-beating." Of course, this is only another way of saying, "Don't make yourself ridiculous; avoid exaggeration." The perfection of conducting is to achieve the greatest result with the least visible effort. All the action of beating time should be in the right arm, the left hand being sparingly used for signals of expression. The body should take no part in the beating, and the knees should be kept straight; nothing is more ugly than the repeated bending and straightening of the knees. It is a good general rule to "beat the time, not the music"; the main pulsations, not the varying subdivisions. In following the methods of good conductors, carefully avoid their faults. There is always fault when the attention of the audience is withdrawn from the music to the person or manner of the conductor. The action should be just that which will best bring out the meaning and spirit of the music, and direct the attention of the audience to its chief points of beauty.

TIME BEATING.

Music is written in bars requiring 1, 2, 3, 4, 5, 6, 8, 9, or 12 beats each, according to its rhythmic pulsations. In two-pulse bars (as in 2/2, 2/4, or quick 6/8 time), the beats are *down-up*, at the tempo suited to the music, and indefinitely denoted at the beginning by a term (as *Andante*), or definitely by a metronome mark (as $\text{♩} = 88$). In three-pulse bars (as in 3/2, 3/4, 3/8, or quick 9/8 time), the beats are *down-right-up*, or *down-left-up*, no matter which; and in four-pulse bars (as in 4/2, 4/4, quick 12/8, or slow 2/4 time), *down-left-right-up*. These main beats are the joint action of the lower arm and wrist.

The first beat in a bar must always be a *down* beat, well marked and unmistakable. The second beat, whether to the right or left, should not begin (as generally shown in diagrams) from the lowest point of the down-beat, but from the middle of it. To do this, the baton, having reached the lowest point of the down beat, must spring half-way back. When the strokes are shorter, as in rapid tempi (in which case the action is in the wrist alone), the rebound is unnecessary, if not impracticable. The movements of the baton should be level with the chest, sufficiently high to be well seen, without being wearisome. Take care to keep the elbow down.

In slow tempi, when necessary to indicate the subdivisions of a pulse, 3/2 and 3/4 time have six beats in a bar: two *down*, two to the *right* or *left*, and two *up*, the second of each pair being feebler—merely a short rebound by the action of the wrist alone. In like manner, slow 4/2 and 4/4 time have eight beats in a bar: two *down*, two *left*, two *right*, two *up*. In slow 6/8 or 6/4 time the two

beats become six: *down-down-left, right-right-up*, or *down-left-left, right-up-up*. When slow 6/8 time proceeds chiefly by crotchet and quaver, it is often better to make only four beats in the bar, *down-left, right-up*, the first and third of the value of a crotchet. Too many beats are unsightly, and an obstacle to the smooth flow of the music. Slow 9/8 time has three *down*-beats, three to the *right* or *left*, and three *up*, the first of each three being the most strongly marked. In slow 12/8 time the usual beats are three *down*, three to the *left*, three to the *right*, and three *up*. Another way, needing less action, is to make the groups of three beats in the same places, as in the usual method, that is, at the

extremities of an imaginary cross, but in different order, namely, *down-left-right, left-right-left, right-left-right, up-right-up*, taking care that the second and third of each three are made by a slight movement of the wrist alone. When 12/8 time moves chiefly by alternate crotchets and quavers, as in "He shall feed His Flock" and the "Pastoral Symphony" ("The Messiah"), the following mode of beating is more graceful and less obstructive, after the music has been set going: *down-down, left-left, right-right, up-up*, the first and stronger beat of each pair representing a crotchet, and the second a quaver. It is easy to resume the quaver beats when desirable.

(To be continued.)

London Free Methodist Musical Union.

UNDER the auspices of the above a most successful rendering of Mr. J. Allanson Benson's cantata, "Christian Warrior," was given at Manor Chapel, Bermondsey, on Wednesday, November 1st, 1899, by a combined choir of nearly one hundred voices, conducted by Mr. Fred C. Lelliott. Mr. Percy Pomeroy presided at the organ, the soloists being Miss Flossie Turner (soprano), Miss F. DeLevante, G.S.M., L.A.M. medallist (contralto), Mr. T. O. Shutter, jun.

(tenor), and Mr. Asline J. Foot (bass), and the audience, which was unfortunately but a moderate one, unmistakably testified to their appreciation of their efforts, the two ladies in particular being the recipients of repeated applause. Rev. W. Kaye Dunn, B.A., occupied the chair. At the close of the cantata the following anthems were rendered by the choir:—"The sun shall be no more," "As pants the hart" (the solo part being well sung by Miss Flossie Turner), "Praise the Lord."

London Congregational Union.

THE evening meeting of the London Congregational Union, recently held at the Queen's Hall, was not without its musical importance this year, for a choir of three hundred voices, gathered from the churches in the north of London, gave a half-hour programme of sacred music, from 6.30 to 7 o'clock, under the direction of Mr. Josiah Booth, Mr. Fountain Meen being at the organ. The selection included:—Anthem, "Blessed be the God and Father" (Wesley), solo by Madame Lilla Harrison; "Let the bright seraphim" (Handel), trumpet obbli-

gato by Mr. Walter Morrow, beautifully sung, well accompanied, and, needless to say, the obbligate skilfully executed; chorus, "Let the celestial concerts" (Handel); and anthem, "Send out Thy light" (Gounod). Printed programmes containing special hymns were distributed. The hymns were "We come unto our fathers' God," to Barnby's "The Golden Chain"; "Lord Jesus Christ, for love of Thee," to Sullivan's "Golden Sheaves"; and "When wilt Thou save the people?" to Booth's "Commonwealth."

Folkestone and Dover Nonconformist Choir Unions.

THESE two Unions combined to give two concerts in Dover and Folkestone on November 7th and 8th. The united choirs, numbering about 120 voices, rendered the greater part of the Crystal Palace music with very creditable vigour and precision. At Dover the accompaniment consisted of an American organ and pianoforte, at which Mr. Coveney and Mrs. Walton presided respectively. At Folkestone the orchestral band of the 2nd Dorset Regiment, assisted by some friends, accompanied, and also gave several selections, which were much appreciated. The soloists were Miss Muriel Heath

and Mr. Alexander Tucker, both giving much pleasure to the audience. Mr. Tucker was enthusiastically encored after almost every song. His "Old Trombone" and "Lucky Jim" took the audience by storm. Mr. Coveney accompanied the soloists at Dover, and Mrs. Walton at Folkestone. Miss Moody, Miss Ada Page, Miss Linda Newall, and Mr. Lepper efficiently took part in several quartettes. Mr. Minshall conducted both concerts. The hon. secretaries, Mr. F. W. Pope, of Folkestone, and Mr. Ashdown, of Dover, efficiently carried out the business arrangements.

Swadlincote and District Nonconformist Choir Union.

THIS young Union gave an excellent concert on October 25th, when the greater part of the Crystal Palace Festival music was given. The band and chorus numbered about 100 performers,

and, under the *bâton* of Mr. H. Buckley, all went well. Mr. Jones presided at the organ. The soloists were Mrs. Windsor and Mr. J. W. Rowland. The audience was unfortunately small.

Echoes from the Churches.

A copy of "Musicians and their Compositions," by J. R. Griffiths, will be sent every month to the writer of the best paragraph under this heading. Paragraphs should be sent direct to the Editor by the 17th of the month. The winning paragraph in this issue is furnished by Mr. H. F. Nicholls.

METROPOLITAN.

HIGHBURY.—On the 1st, 2nd, and 3rd November a bazaar was held at Highbury Hill Baptist Church, which resulted in about £300 being raised for the renovation of the church. In connection with the same a concert was given each evening. The 1st and 3rd were of a secular character, and great credit is due to Mr. E. S. Darke and Mr. H. J. Turner (under whose direction these concerts were given) for the able manner in which they discharged their duties. The concert on the second evening being sacred, was given in the church, and clearly showed that Mr. Robert A. Kingston had spared no pains in making this concert a success. Both the soloists and the accompanist, Mr. Arthur Berridge, displayed great ability.

ISLINGTON.—A musical service was given in the Presbyterian Church on October 29th, when Mr. H. E. Mackinlay, F.R.C.O., gave several organ solos in excellent taste. The choir sang two choruses with precision, and Mr. Williams, Miss McCaughie, and Mr. McDougall contributed items that were much enjoyed.

PECKHAM.—An excellent rendering of "The Light of the Gentiles" was given on November 7th at the Peckham Rye Tabernacle by the Church Choir, assisted by an orchestra led by Mr. G. H. Green. The choir, numbering about fifty voices, were kept well in hand by Mr. H. Francis Sexton, while Mr. F. J. Fischer presided at the organ. The soloists were Miss A. Beaumont, Miss A. L. Gamage, and Messrs. A. J. Woodhouse and A. W. Laurie.

STOKE NEWINGTON.—A very interesting "Mendelssohn Evening" was given on the 14th ult., in connection with the literary society of Devonshire Square Church. The organist, Mr. G. Ernest Arundel, delivered a lecture on Mendelssohn, and the choir rendered various selections from that composer's works, comprising vocal solos, duets, and choruses, both sacred and secular, and violin and pianoforte solos. There was a large and appreciative audience.

SYDENHAM.—The Dulwich Philharmonic Society commenced its fourth season on Saturday, November 11th, 1899, by a performance of Mendelssohn's "St. Paul," given in the Concert Room of the Crystal Palace. The chorus consisted of about 180 members and the band of seventy. Under their energetic conductor, Mr. J. W. Lewis, of Emmanuel Congregational Church, Dulwich, the choir acquitted themselves very honourably. The soloists were Madame Kate Cove, Miss Adelaide Lambe, Mr. Samuel Masters, and Mr. Edgar Archer. Special mention should be made of the soprano rendering of "Jerusalem, thou that killest the prophets," and the contralto, "But the Lord is mindful of His own." Mr. Fountain Meen presided at the organ. Mr. J. W. Lewis must have been encouraged by the large and appreciative audience. The next performance of this society takes place on December 10th, also at the Crystal Palace, Handel's "Messiah" being chosen.

UPPER HOLLOWAY.—The Viking Cycling Club, in connection with the Baptist Chapel, held their closing soiree on Saturday, Oct. 28th. G. H. Lambert, Esq., presided. An excellent musical programme was given under the direction of the captain, Mr. M. L. Carter. The Viking Glee Party (conductor, Mr. M. L. Carter), and consisting of twelve voices, gave during the evening three glees, "The Minster Bells," by Mayland; "The Miller's Wooing," by Eaton Fanning, encored; "Goodnight, Beloved," by Ciro Pinsuti. All were excellently rendered.

PROVINCIAL.

ASHTON-UNDER-LYNE.—The choir at the Methodist New Connexion Chapel, Hurst, are to be heartily congratulated on the success of their special musical services on Sunday, October 22nd. Mr. C. S. Smith, the choirmaster, together with the organist, Mr. Thornley, and the secretary, Mr. Bingham, must have worked hard to have attained such good results as were evinced. The choir numbers about thirty members, the majority of whom are engaged in a huge cotton mill hard by the chapel. That such admirable singing could be presented by them reflects the greatest credit on the choirmaster, whose enthusiastic devotion calls for the highest praise. The anthems, "What shall I render" (Caleb Simper) and "Hallelujah" (Beethoven), were sung in a way which may well have made many of our largest Free Churches envious. The soloists were Miss Honeybone (of Nottingham), Madame Schofield (Bury), Mr. Harry Berry (St. Helens), and Mr. Alexander Tucker (London), who shared between them some of the very best oratorio solos and sacred songs, which were appreciated to the full by the crowded congregations assembled at both afternoon and evening services. The hearty way the congregation sang several well-known hymns was well worthy of Lancashire fame in this direction. The organ, which has done service for over fifty years, is now somewhat out of date. It is hoped that an instrument more worthy of the place will be secured.

BESSES (MANCHESTER).—On Sunday, Nov. 19th, the Congregational Church anniversary services were held, the preacher, morning and evening, being the Rev. Adam Scott, of Southport. Specially selected hymns, etc., were sung, and the choir, under the direction of Mr. Leaver, the organist and choir-master, gave an excellent selection of anthems, etc.

BIRMINGHAM.—Services of praise were held in Bristol Road Wesleyan Church on Sunday, November 12th, to celebrate the choir anniversary. Sermons were preached by Dr. Davison. The choir were assisted by the following ladies and gentlemen, who sang solos: Madame Annie Daniel, "O divine Redeemer" (Gounod); Miss Damaris du Père, "O Lord, Thou hast searched me" (Sterndale Bennett); Mr. S. Evans, "My hope is in the everlasting" (Stainer); Mr. William Bennett, "A new heaven and a new earth" (Gaul); and together, Sterndale Bennett's "God is a Spirit." The choir sang Elvey's "Praise the Lord," and J. V. Roberts' "Seek ye the Lord" (solo by Mr. Evans). Mr.

W. H. Griffiths presided at the organ, and played voluntaries by Guilman, Dubois, and Mendelssohn.

BROMLEY (KENT).—The Baptist choir opened their winter's work with a sacred concert on Nov. 7th in the chapel. The performances of the choir have been steadily improving during the past two years, and consequently larger audiences attend their public performances. Amongst those who assisted were Miss Daisy Collins, Miss Esther Franklin, Mr. Arthur Bishop, and the conductor, Mr. Bertram Pearce. The choir had much hard work to do, and that they did it satisfactorily and well was the unanimous verdict of the audience. Mendelssohn's "13th Psalm" was very carefully interpreted. Selections from the 1899 Palace Book, and "The Lord is my Shepherd" (Macfarren), with a spirited rendering of "And the glory," constituted the remainder of the efforts of the choir. Mr. T. Chambers accompanied throughout on the organ; and both he and Mr. Pearce were congratulated on their successful endeavours throughout the whole concert.

CHEPSTOW.—The autumnal meetings of the Monmouthshire Congregational Union were held on Thursday, October 26th, in the Congregational Church, under the presidency of the Rev. J. Hale Stephens. At the afternoon session a paper was read on "Worship Music" by Mr. H. F. Nicholls, A.R.C.O., organist of Victoria Road Church, Newport, Mon. After some introductory remarks Mr. Nicholls proceeded to divide the subject into three parts, namely (1) the character of the music that should be sung in our churches, (2) the manner in which it should be rendered, and (3) the pulpit in relation to the psalmody. Under the first heading the suggestion was made that the highest standard of music should be aimed at that would be appreciated by the people. Churches varied in their appreciation of music, but the purest and most refined should be used that could be the true expression of the worshippers. The best talent should also be brought into use, and those thus taking part should be made to realise that their work was a ministry of great importance, second only to the pulpit itself. Under the third division Mr. Nicholls pleaded for an increased interest by the ministers in the service of praise. The pastor should be ever in touch with his choir, and might occasionally look in at the rehearsal to encourage the members in their work of preparation. Reference was also made to the unfortunate practice of curtailing the hymns in divine worship. A hymn was often like a sermon or book, having one thought or idea running through it, and the omitting of verses often spoilt the whole. At the close an interesting discussion ensued, and as a result of the paper it was unanimously decided to hold an annual choral festival in Newport of all the county choirs connected with the Union, and a representative committee was appointed to carry out the same. A vote of thanks to the lecturer was accorded at the close.

DARLINGTON.—An organ recital by Dr. Bentham, of Middlesbro', together with vocal contributions by the choir, constituted an enjoyable evening at the Paradise Methodist Free Church on November 1st. Many belonging to other choirs helped to swell the augmented chorus, numbering seventy to eighty. The anthems sung were "He that dwelleth in the secret place" (Josiah Booth), the Gloria from Mozart's Mass, and a new hymn-anthem, "Now the day is over," by the organist and choirmaster, Mr. J. J. Robinson, and which should prove a welcome

addition to evening services. Miss Ethel Wood and Mr. Wm. Thompson were the vocalists. Dr. Bentham's organ selections were taken from Dubois, Smart, Guilman, Lemmens, and Haydn.

GAINSBOROUGH.—Choir festival services were recently held at the Primitive Methodist Church. The choir rendered the anthems "O praise the Lord of Heaven" (Marks), and "O clap your hands, all ye people" (Rigby). In the afternoon there was a large congregation to hear a sacred concert by the members of the choir, under the conductorship of Mr. G. H. Smithson. The anthems, choruses, and part songs which were given at the festival concert of the Nonconformist Choir Union were chosen. On the Monday following a very successful concert was given.

GREAT HARWOOD.—On October 31st a concert was given in the British School, Great Harwood, by the combined choirs of the Nonconformist Churches of the town, under the leadership of Mr. Allcott, the choirmaster of the Congregational Church, Messrs. T. Eddleston and J. Jepson acting as accompanists. This was a new feature in the town, and the result was on the whole successful. The chorus singing throughout showed careful training, the precision in attack being very noticeable in the well-known choruses, "Lift up your heads" and "Hallelujah" ("Messiah"), while light and shade were well attended to in the anthem, "Send out Thy light" (Gounod). There were also one or two capital anthems given, including "Praise the Lord, O my soul" (Smart), "The Lord is my Shepherd" (Leslie), "O clap your hands together" (Turner). The abilities of the choir were somewhat taxed in the second part of the programme, which consisted of more secular matter, the first item being "The Carnovale" (Rossini), which was well rendered, the bass and alto standing out perhaps a little too prominently for the other two parts. In the old part song, "Where art thou, beam of light" (Bishop), the choir reached the highest mark of the night. The principal soloists were as follows: Miss Lonsdale, Miss M. Sutton, Miss A. Downham, Mrs. Anderton, Mr. J. Wilson, Mr. W. Aspinall, Mr. F. Mercer.

HEYWOOD (NEAR MANCHESTER).—On the 4th ult. the Congregational Church choir united with the Littleboro' Free Church choir, and gave a capital rendering of the Crystal Palace music for 1899, in the Littleboro' Church, before a large audience; all the pieces went well. The programme included two special glees, "Strike the lyre," and "In this hour," by the Heywood choir, which were splendidly given. Songs were likewise given by Miss Clara Howarth, Mr. Wood, Mr. J. Twelves, and Mr. W. H. Jewell, junior. The test anthems for 1898 ("Praise the Lord, O Jerusalem," likewise the one selected for last June, "In the beginning") were well sung by the united choirs; the quartette in the second anthem was sung by the Littleboro' choir. The solo and duett in "Sweetly thro' the night," was beautifully sung by the Heywood ladies, and the solo in "Forward gaily together," was also well rendered by the Littleboro' ladies. The unaccompanied pieces also received full justice; precision, expression, and the various essentials to a good performance were duly observed. Mr. H. Bottomley, the Littleboro' organist, presided at the piano; Mr. W. H. Jewell, senior, the Heywood organist and choirmaster, presided at the organ, and Mr. Consterdine, the Littleboro' choirmaster, conducted, each performing their task

in a highly satisfactory manner. On the 11th ult. the foregoing selection was repeated by both choirs in the Heywood Church with a slight alteration. The Littleboro' choir sang as their special glees "The Lullaby of Life" and "Moonlight," both of which were beautifully rendered, whilst Miss Holt, Mr. Price, and Messrs. Twelves and Jewell were the vocalists; all the items were well received by a crowded audience, over which the Mayor of Heywood presided.

HORSFORTH, NEAR LEEDS.—Handel's "Judas Maccabæus" was performed on Sunday afternoon, November 12th, in connection with the organ and choir anniversary of the Methodist Free Church, Woodside. The principals were Miss Mary Swailes, Mrs. W. Grimshaw, Mr. Edwin Kellett, and Mr. W. T. Walker. Mr. F. S. Farrar conducted, and the accompaniments were given by the band of the Horsforth Choral Union under the leadership of Mr. William Fawcett, and by organ in the hands of Mr. Percy A. Scholes, A.T.C.L. The services morning and evening were conducted by the Rev. H. G. Absalom, and at the latter Mr. Kellett sang "Comfort ye" and "Every valley" (Handel). Solos by Miss Swailes and Mr. Walker, and the choruses, "And the glory" and "Hallelujah" (Handel), with an "Andante in F" (Scholes) for cello and organ played during the collection by the leader of the band and the organist, completed the programme. The church was crowded to overflowing at both afternoon and evening services.

HUNSLET (LEEDS).—A new organ was opened on Nov. 11th in the Methodist Church by Mr. S. E. Worton, R.A.M. (Hon. Cert.).

ILKESTON.—The annual temperance services in the Baptist Church were recently held, when the pastor, the Rev. Arthur Copley, and Mr. C. L. Rothera, of Nottingham, preached appropriate sermons. The music was of a high order. A band of fifteen players had been got together, and they rendered several pieces in excellent style under the leadership of Mr. G. Knighton, Mr. Whitmore being conductor. Several anthems and choruses were well given by the choir. Miss Maggie Jacques was the soloist, and her rendering of "Angels ever bright and fair," "With verdure clad," "On Mighty Pens," amongst other solos, was much appreciated.

LINDLEY (HUDDERSFIELD).—On Nov. 9th the annual organ recital in Zion Chapel was given by Mr. S. E. Worton, R.A.M.

MERTHYR TYDFIL (GLAM.).—The harvest thanksgiving services of the Market Square English Congregational Church were recently held. The singing was very hearty and inspiring. The morning anthem was "Thou crownest the year" (Berridge), the solo being beautifully rendered by Miss Beatrice Evans, R.A.M. (a member of the choir). The afternoon anthem was "Let every heart rejoice." At the evening service the anthem was Stainer's "Ye shall dwell in the land" (the bass solo by Mr. Sandford Jones). Mr. W. Lewis presided at the organ, Mr. H. A. Hooper being choirmaster.

NORTHAMPTON.—The Victoria Road Congregational Choir held their annual choir festival on Sunday, October the 29th. The Rev. H. J. L. Matson, the pastor, was the preacher, and the sermons were appropriate to the occasion. Miss Ethel Mackness, of London, was the soloist, and all her contributions were marked with taste and expression, whilst

the music rendered by the choir was exceedingly well given and greatly appreciated. At the morning service Miss Mackness rendered the solo "I know that my Redeemer liveth," and the choir sang Baptist Calkin's "Magnificat." At the evening service Dykes' "Te Deum Laudamus" was sung as the introit, and Hudson's "I will extol Thee" as the anthem, and Miss Mackness sang the solo "Angel's ever bright and fair." At the conclusion of the evening's service an enjoyable service of praise was given. Mrs. Stringer presided at the organ with her usual ability.—The annual festival in connection with Queen's Road Wesleyan Choir was held on Sunday, 12th ult., and was attended with great success in every respect. Rev. E. J. B. Kirtlan, B.A., B.D., preached two excellent sermons. The special artiste for the occasion was Madame Edith Hands, who has a beautiful contralto voice, and whose very fine renderings at each service delighted everybody. In the morning the choir sang the anthems "Sing, O heavens" (Sullivan) and "In the beginning" (Darnton), Madame Edith Hands singing the aria, "The Lord is risen," and "God shall wipe away all tears," from Sullivan's "Light of the World." At the evening service the anthem was "I will sing of the mercies" (Darnton), and the evening hymn, "O gladsome light," from Sullivan's "Golden Legend," was sung during the collection for choir funds. Madame Edith Hands gave an expressive rendering of the well-known solo, "O rest in the Lord" (Mendelssohn), the service concluding with Maxfield's "Vesper." A service of praise was afterwards held which was much enjoyed. Specially selected hymns were used throughout the day. The choir had been carefully trained by Mr. Rogers, the esteemed conductor, and acquitted themselves very creditably in the whole of the somewhat exacting pieces. On the previous evening the choir provided the programme for the Saturday Evening Talk at the Town Hall, assisted by Madame Edith Hands, and an enjoyable concert was given to a very large audience.

OSSETT.—The Ossett Vocal Union held their fourth annual choral competition on October 21st. Eight choirs competed. The test piece was Eaton Fanning's part-song, "Moonlight." The adjudicator—Mr. Frederick James, Mus. Bac., etc.—gave his awards as under: First prize, Calverley Wesleyan Choir (Mr. A. Kellett); second prize, Crosland Moor Wesleyan Choir (Mr. R. H. Dyson); third prize, Keighley Clarion Vocal Union (Mr. W. S. Wilkinson).

RISHWORTH (Halifax).—A new organ was opened in the Congregational Church by Mr. S. E. Worton, R.A.M. (Hon. Cert.), on October 21st. The choir sang three selections, including an anthem of Mr. Worton's, in splendid style. During the evening an oil painting of himself was presented to Mr. W. Hunsworth, who has been choirmaster for sixty years.

SOUTHPORT.—The Harvest Festival and Church Anniversary of the West End Congregational Church were this year combined. The anthem at the morning service was "The woods and every sweet smelling tree" (West), and in the evening, "I have surely built thee an house" (T. Tallis Trimmell).—On October 29th the Choir Anniversary was held at the same church, when Smart's "Te Deum in F" and Barnby's "Lift up your hearts" were sung at the morning service, and Sir George Martin's "Magnificat and Nunc Dimittis in A" and "Hail Gladdening Light" in the evening.

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